Worship in the Church School through Music, Pageantry and Pictures

H. Augustine Smith

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Worship in the Church School through Music, Pageantry and Pictures

A Master Handbook of Hymn Stories, Leadership in Worship and Song, Religious Art, Choir and Orchestra

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Worship in the Church School through Music, Pageantry and Pictures

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Professor H. Augustine Smith.

Worship in the Church School through Music, Pageantry and Pictures

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The soul of music slumbers in the shell
Till waked and kindled by the master's spell,
And feeling hearts—touch them but rightly
—pour
A thousand melodies unheard before.
—[*Rogers.*

God is its author, and not man. He laid
The keynote of all harmonies. He planned
All perfect combinations, and he made
Us so that we could hear and understand.
—[*Brainard.*

Yea, music is the Prophet's art;
Among the gifts that God hath sent
One of the most magnificent.
—[*Longfellow.*

Music, in the best sense, does not require novelty; nay, the older it is and the more we are accustomed to it, the greater its effect. —[*Goethe.*

Music is the mediator between the spiritual and the sensual life. Although the spirit be not master of that which it creates through music, yet it is blest in this creation which, like every creation of art, is mightier than the artist.—[*Beethoven.*

Chapter One

How to Make Hymns Live

The Use of Hymn Stories, Interpretations, Pictures, and Other Illustrative Material

THE hymn book is a storybook of heroic deeds. It also deals with history and biography, science, and religion, geography and travel, pictures and drama. It is a book of nature, with vivid descriptions of mountains and hills, trees and flowers, birds and beasts, rivers and oceans, storm and sunshine, morning and evening, the seasons of the year, the wealth of the soil, and the constellations of the heavens.

It is a volume of minor English poetry, translated from many languages and through many ages. It is a compilation of tunes drawn from many sources,—ancient chants, folk songs, cantatas, oratorios, sonatas, symphonies, and operas. It is a record of international and interdenominational good will and coöperation, for within the covers of this book are the names and works of Jew and Gentile, Roman and Greek, Quaker and An-

glican, African and American. It is a book of the all-pervading spiritual life, of the crusading church, of the transcendent Christ.

Do you know this book, reader? Can you answer the following questions, or do you find them baffling?

1. What two hymns or national songs helped to change the course of two empires?
2. Which is the oldest Christian hymn, by a known hymn writer, coming out of Egypt about 220 A. D.?
3. What king of France wrote a world famous hymn?
4. What recent President of the United States edited the hymn book, 'In Excelsis'?
5. What hymn commemorates the Diamond Jubilee of Queen Victoria, 1897, and how does it describe the bonfires at night, the naval parade, and the land celebrations?
6. What composer, son of an Irish bandmaster, girdled the globe nearly one hundred years ago, first traveling to Australia, then to the East Indies, South America, Mexico, and finally to the United States, once receiving a

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Christ or Diana. (Long.)

hundred sheep as payment for a concert?

7. What hymn was written on the shores of Lake Bewa, near Kyoto, Japan?
8. What boy of ten wrote a hymn that is universally used? What girl of eighteen?
9. What tunes are named after famous streets, squares, and shrines in London?
10. What is the 'tug of war' hymn? The 'stretch every nerve' tune? The 'stand up' hymn? The 'sit down' tune?

Hymn singing languishes today because leaders of song do not know the hymn book. They will not learn; they will not pay the price of musical leadership; they will not subject themselves to necessary discipline. Other methods are easier; cheer leader stunts, clever devices guaranteed to get 'everybody to sing,' to 'pep it up,' to 'lift it, brother, lift it.'

To arouse interest in a hymn, three minutes of vivid story-telling are worth far more than thirty minutes of 'louder, please,' 'all boys, whistle the second,' 'girls over thirty, sing the third.' etc. These methods, so prevalent today, are merely an artificial stimulus, a 'mascot,'

a competitive scheme to get every one on to the band wagon. Rational methodology for congregational song leaders will be set forth in the Second Chapter. Following are short hymn stories, interpretations and synthetic methods, which should lead to the intelligent and inspired singing of several immortal hymns.

1. *The Gloria Patri*, or Lesser Doxology, is perhaps our oldest hymn and dates back to the primitive Christian church. Its first phrases may have been sung by Paul and Silas in prison, and if so, they were doubtless sung in Greek:

Δόξα πατρὶ καὶ υἱῷ καὶ ἁγίῳ πνεύματι,
καὶ νῦν, καὶ ἀεὶ,
καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων, Ἀμήν.

As sung by martyrs in the Coliseum and the Circus Maximus in the days of Roman supremacy, it ran in this wise:

> Gloria patri et Filio et Spiritui Sancto;
> Sicut erat in principio, et nunc, et semper,
> et in saecula saeculorum, Amen.

What a record for this doxology! Seventeen hundred years of uninterrupted singing in many languages! How many millions of Christians have chanted it in cathedrals, on pilgrimages, in dungeons

and caves, at festive rites, and amid perils of the sea?

The picture, 'Diana or Christ,' by Long, (see page 15) is excellent visual material for use with the 'Gloria Patri.' Here stands a Christian maiden, importuned by her lover to change her faith. How simple is the physical act: by taking a pinch of incense out of this open box, by throwing it into the flame yonder, by proclaiming, 'Great is Diana,' she becomes free. But if this Christian girl does not yield, then an edict of torture and martyrdom in the arena (seen in the background), the tearing lions, the blood-lust of the populace. She will gloriously die in the faith of Christ, with this song on her lips:

Glory be to the Father, and to the Son,
And to the Holy Ghost; as it was in the beginning,
Is now, and ever shall be, world without end. Amen.

In the gardens of Nero, in the runways at Ephesus, in the galleys, (encircled by fire, amid crashing timbers, sinking hulls), with death lurking everywhere in its most hideous form, the early Christian sang:

'Glory to God in the highest' (Gloria in excelsis);
'Holy, holy, holy, Lord God almighty,

heaven and earth are full of thy majesty' (Sanctus);

'We praise thee, O God, we acknowledge thee to be the Lord' (Te Deum);

'Shepherd of tender youth,' and 'Hallelujah.'

2. *When Morning Gilds the Skies* has always been a prime favorite at St. Paul's cathedral, London, where for years it has been distributed through the congregation on a specially printed page. The hymn comes from the German (there are over 100,000 other German hymns), and evinces that peculiar quality of the German hymn of melting Sunday down into the week until it ran all over: *i. e.* taking religion out of the church and out of a formal ritual and motivating it freely and naturally through home life, sports, social pleasures, and industry. This hymn exhorts men and women to praise Jesus Christ always, every hour, every place; all people praising him with pealing bells and lofty anthems; at morning, at night; in happiness, in sorrow.

The subject of the hymn is not morning, nor children, nor lands afar, but 'May Jesus Christ Be Praised,' this re-

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Angels' Heads. (Reynolds.)

frain recurring both in the middle and at the end of each stanza, ten times in five stanzas. Refrains invariably carry a hymn to popularity, as for example 'The Battle Hymn of the Republic,' with its 'Glory, glory, Hallelujah'; 'America the Beautiful,' with its 'America, America' in the middle of each stanza; 'O Zion, haste,' with 'Publish glad tidings.'

This hymn may be used effectively at a world-friendship meeting or inter-racial student gathering by singing the refrain in three different languages (with slight changes in length and number of notes to accommodate certain syllables) first singing in English, 'May Jesus Christ be praised,' next in German, 'Gelobt sei Jesus Christus,' and lastly in Latin, 'Laudes domini.'

3. *Holy, Holy, Holy, Lord God Almighty* was regarded by Lord Tennyson as the world's greatest hymn. It is known as a morning song and is used in many churches and Sunday-schools as the opening note of praise. However it is effective as an evening hymn if the third stanza is sung first. These words and the music by Dykes fill the worshiper with a sense of awe and a feeling of the divine presence. All nature, redeemed man,

and the angels are called upon to praise the Most High. There is nothing more majestic in the range of the 400,000 Christian hymns than this 'Thrice Holy' of Bishop Heber, master of books and prize winner at Oxford, later Bishop to India, where he died after three years of exhausting labors as priest, prophet and administrator. Some of his other well-known hymns are 'From Greenland's Icy Mountains,' 'The Son of God Goes Forth to War,' and 'By Cool Siloam's Shady Rill.'

The pronunciation of the initial words is often distressing, 'ho-lay, ho-lay, ho-lay.' The speed, too, is all out of keeping with the dignity, solemnity and majesty of text and music. By pausing for each comma between 'holy,' by beginning each stanza softly and increasing the tone with each ascending melody, a proper interpretation will result. The third stanza should be sung softly, with or without accompaniment. The fourth will open majestically, rising to a veritable shout of ecstasy on the words: 'All thy works shall praise thy name, in earth, and sky and sea.' Wonderful interpretation of nature! Sublime symphony of sound! How congregations all but mumble it!

4. *Praise God From Whom All Blessings Flow.* Thomas Ken was a hero in the days of Cromwell and the three kings who followed him, all of whom he offended by his fearless denunciation of their sins. One of them sent him to the Tower of London, another deposed him from his Bishop's office; yet all looked to him as their fearless spiritual adviser. 'I must go and hear little Ken tell me my faults,' said one. Ken's great-hearted ministries came at a time when England's jails were filled with prisoners. Here he ministered without stint, easing the lives of countless unfortunates.

Ken's three hymns, 'Awake, my soul, and with the sun,' 'Glory to thee, my God, this night,' and a 'Midnight Hymn' all closed with this doxology:

> Praise God from whom all blessings flow,
> Praise him, all creatures here below,
> Praise him above, ye heavenly host,
> Praise Father, Son, and Holy Ghost.

He wrote these hymns for the boys of Winchester College, his *Alma Mater,* where his name, 'T. Ken,' can still be seen, cut boy fashion in one of the stone pillars. When these hymns first came into use about 1674, they were printed on

a broad sheet, a copy of which was nailed over each bed. Ken himself wrote: 'Be sure to sing the morning and evening hymns devoutly, remembering that the Psalmist upon happy experience assures you that it is a good thing to tell of the loving kindness of the Lord early in the morning, and of his truth in the night season.'

Hymns written for schools and colleges by college men and women are among the richest we have:

'We march, we march to victory' (Rugby).
'To the knights in the days of old' (Bryn Mawr).
'We thank thee, Lord, for this fair earth' (Marlborough).
'Give ear, ye children, to my law' (Harvard).

5. *This Is My Father's World.* Maltbie Babcock was one of the greatest physical and spiritual athletes of all time; an expert baseball pitcher, a fine swimmer, a leader in practically all athletic sports at Syracuse University; tall, broad-shouldered, with muscles of steel, idolized by the men and boys of his day. His ministry to the students of Johns Hopkins Uni-

Christ in the Temple. (Hofmann.)

versity through a period of years was outstanding, with talks 'from the shoulder,' searching, unsparing, yet always sympathetic. From his Baltimore pastorate he was called to the Brick Presbyterian Church, New York City, to succeed Henry van Dyke.

He was an intense lover of nature and he eagerly looked forward to his summer vacations in the woods. This hymn of three stanzas of eight lines each is but one-third of the original poem. Some of the events and characters featured in the omitted stanzas are Jacob's dream, Moses and the burning bush, Elijah on Mount Carmel, Christ in Galilee, and the story of the Prodigal Son.

Other hymns that sing us out into the fields with God are: 'All beautiful the march of days,' 'We plough the fields and scatter,' 'The morning walks upon the earth,' and 'For the beauty of the earth.'

6. *Fairest Lord Jesus.* It is easy to imagine, according to legend, the Crusaders singing this hymn as they marched through forest and field, under sun, moon, and stars, on their way to Jerusalem. However the text is not twelfth century, but seventeenth century; a German

Crusader hymn, therefore, written for pilgrimages to shrines and to holy-day fêtes. 'Fairest Lord Jesus' is like many a Japanese marching song to Shinto shrine or Buddhist temple, like 'Lift Up Your Heads' from Psalm 24, a processional into the city beautiful (Jerusalem), like 'Onward, Christian Soldiers' and 'Fling Out the Banner,' both outdoor hymns for church and Sunday-school; like 'Ye Servants of God,' a hymnic thrust against the mobs that stormed the Wesley outdoor meetings.

'Fairest Lord Jesus' is convincingly depicted in art. In Hofmann's 'Christ in the Temple with the Doctors,' (see page 27) we see a truly fair Jesus with all the ideal beauty which we like to attribute to him as a boy. In Holman Hunt's picture of the same name, we note the true racial type, a genuinely Jewish boy; while Dagnan-Bouveret and Cameron present an idealized strong boy belonging to all time and all races.

This hymn should be sung with vigor, clean enunciation, and without *ritardando*, but with long pauses between stanzas; this being accomplished by sustaining full time and full powered the final words such as 'Crown,' 'Sing,' 'Boast.' Hymn

singing takes on new poise, breadth and confidence whenever the *big nouns, verbs and adjectives at the ends of stanzas* are thus held, and the pauses between stanzas duly lengthened.

7. *The Church's One Foundation* was written by Samuel John Stone, another athletic hymn writer, being captain of his college boat crew at Oxford. His whole bent was toward the army, and it was only the 'one clear call for him' that turned his face towards the ministry. Here his rare combination of virility and sympathy gave him unusual power. 'He had the muscles of a prize fighter and the nerves of a violin.' He once came upon three blackguards attacking a girl. He heard her cries, rushed to her help, knocked out the first man with one mighty blow, turned upon the second and trounced him until he begged for mercy, but failed to catch the third one. He thanked God he had learned to use his fists at Charterhouse, and (he added) he would have 'given five pounds to get at the third rascal's hide.'

His last years were spent as rector in a little church near the old London wall, where he inaugurated an open church for factory girls who came into London on

the early trains, but who had no place to go before stores and factories opened.

This hymn was written during a time of bitter controversy, when Bishop Colenso attacked the faith of the Anglican church from his diocese in Cape Town, South Africa. Stone championed orthodoxy through this hymn, in which he endeavored to prove the doctrines of the church so dear to him, such as its divine origin, its unbroken continuity, its catholicity and essential unity, its orthodoxy, its sacramental grace, its communion with God and with departed saints, its militancy and final triumph.

Everywhere this hymn is sung to the matchless music of 'Aurelia' (the word meaning 'golden' and so named because it was first sung with 'Jerusalem the Golden'). It has been the unchallenged festival hymn of the church in all lands. Archbishop Trench once remarked that wherever he went on Sundays he invariably encountered two things; cold chicken and 'The church's one foundation.'

Through church and chancel, aisle and transept deep,
In fullest melody thy watch-notes sweep;
Now in the desert, now upon the main,
In mine and forest, and on citied plain;

O Little Town of Bethlehem.

From Lambeth towers to far New Zealand's coast,
Bard of the church, thy blast inspires the host.

8. *O Little Town of Bethlehem.* The Brooks household knew when Phillips was up in the morning, for he was always humming and singing tunes. Up to his entering college he had committed to memory two hundred hymns. He had no home of his own, so he loved the children of others with a very tender love, especially those of his brother, William. Romps were always expected with this six-foot-four uncle and prince among men. Several dolls were kept at the rectory for the entertainment of his juvenile visitors.

Writing from Palestine to his Sunday-school at Holy Trinity, Philadelphia, he says: 'I do not mind telling you that I am much afraid the younger part of my congregation has more than its share of my thoughts and interests. I cannot tell how many Sunday mornings since I left you I have seemed to stand in the midst of our crowded classroom again, and look about and know every face and every class, just as I used to.'

Inspired by his sojourn in Palestine and at Bethlehem, this carol, 'O little

town of Bethlehem,' was written, not, however, until his arrival home. It was composed for his Sunday-school and for the superintendent, Louis Redner, who set it to music, 'St. Louis.' Many other immortal hymns and carols have been written for Sunday-schools and for children's mass meetings, such as 'My country, 'tis of thee,' 'Onward, Christian Soldiers,' 'There's a Beautiful Star,' 'I Think When I Read That Sweet Story,' and 'Angel voices ever singing.'

Phillips Brooks was called from Philadelphia to Trinity Church, Boston, at a time when Boston was undeniably going the way of the Unitarians. Many were turning from the austere preaching of the Evangelicals of that day to the liberal faith. Phillips Brooks came with an evangelical faith; not however like a wrathful judge sweeping sinners to hell, but rather like Christ, the Altogether Lovely. Here is the spirit of the man in his own poem:

The earth has grown old with its burden of care,
  But at Christmas it always is young;
The heart of the jewel burns lustrous and fair,
And its soul full of music breaks forth on the air,
  When the song of the angels is sung.

It is coming, old earth, it is coming tonight,

Candle Lighting Scene.

On the snowflakes which cover thy sod;
The feet of the Christ-child fall gently and white,
And the voice of the Christ-child tells out with delight
That mankind are the children of God.

On the sad and the lonely, the wretched and poor,
That voice of the Christ-child shall fall;
And to every blind wanderer opens the door
Of a hope which he dared not to dream of before,
With a sunshine of welcome for all.

The feet of the humblest may walk in the field
Where the feet of the holiest have trod;
This, this is the marvel of mortals revealed,
When the silvery trumpets of Christmas have pealed,
That mankind are the children of God.

9. *The Day of Resurrection.* An Easter hymn of the eighth century, a candle-lighting ceremony, a pageant of lights all in one, this hymn grows more and more luminous as we recall the grim, remote monastery whence it came; out of St. Sabas in the Kedron Valley, out of the isolation and loneliness of its inmates whose only contact with the outside world were the wandering Persians and predatory Bedouins, out of the rigors of monastic life extending to seven daily services in the rock-hewn passage ways and chapels. The plaintive 'Art thou weary, art thou languid' is a true picture of this weary life, but this jubilant Easter

hymn is not—it is a song phenomenon, an ecstasy of faith!

In Athens and other Greek and Russian church centers, on the evening before Easter as midnight approaches, the archbishop and his priests, with the king and queen, leave the cathedral and take their places on a high platform. Thousands of people with unlighted tapers gather expectantly, while the priests begin chanting softly. When a cannon announces midnight, the archbishop elevates the cross and sings, 'Christos anesti' (Christ is risen), which echoes and re-echoes, while a burst of light spreads through the crowd from hundreds of newly lighted tapers. Bands play, rockets leap from neighboring hills, while voices everywhere join in the grand old Easter Hymn, 'The Day of Resurrection.'

This hymn makes good dramatic material; somber music leading up to it, with darkness everywhere, followed by the light of a single candle and that light multiplying to twelve in the hands of priests or couriers, and, amid a crescendo through the three stanzas, a lighting of all lights and tapers everywhere until the room is aglow with light and vibrant with sound.

10. *Hymn Program Outlines.*

1. Twenty Centuries of Christian Song.

a. 1st Century:
'Awake Thou That Sleepest.'
3rd Century:
'Shepherd of Tender Youth.'
5th Century:
'Te Deum (We Praise Thee, O God).'
7th Century:
'Fierce Was the Wild Billow.'
9th Century:
'All Glory, Laud and Honor.'
11th Century:
'Jesus, the Very Thought of Thee.'
13th Century:
'All Creatures of Our God and King.'
15th Century:
'A Ship Comes Sailing.'
17th Century:
'Now Thank We All Our God.'
19th Century:
'Faith of Our Fathers.'

b. 2nd Century:
'Gloria Patri.'
4th Century:
'O Splendor of God's Glory Bright.'
6th Century:
'Welcome, Happy Morning.'
8th Century:
'Christian, Dost Thou See Them.'
10th Century:
'Creator, Spirit by Whose Aid.'
12th Century:
'Jerusalem, the Golden.'
14th Century:
'O Love, How Deep, How Broad, How High.'

16th Century:
'A Mighty Fortress Is Our God.'
18th Century:
'When I Survey the Wondrous Cross.'
20th Century:
'In Christ There Is No East or West.'

2. The Music of the City.

a. Pilgrims to the City:
'Guide Me, O Thou Great Jehovah.'
b. Watchmen at the City Gates:
'Watchman, Tell Us of the Night.'
c. Cities of Desolation:
'God of Our Fathers, Known of Old.'
(Kipling's Recessional.)
d. Cities of Refuge:
'Hail the Glorious Golden City.'
e. The City Supernal:
'Jerusalem the Golden.'

3. Hymns in the Night.

a. From Persecution:
'Ye Servants of God.'
b. From Prison:
'All Glory, Laud and Honor.'
c. From War:
'I Heard the Bells on Christmas Day.'
d. From Invalidism:
'Lord, Speak to Me that I May Speak.'
e. From Blindness:
'Pass Me Not, O Gentle Saviour.'
f. From Shipwreck:
'Brightly Beams Our Father's Mercy.'

4. An International Hymn Service.

a. Canada:
'Work for the Night Is Coming.'
b. Scotland:
'There Were Ninety and Nine.'

c. Germany:
'Away in a Manger.'
d. Austria:
'Silent Night.'
e. Denmark:
'Through the Night of Doubt and Sorrow.'
f. France:
'Bring a Torch, Isabella."
g. Spain:
'My God, I Love Thee, Not Because.'
h. India:
'In the Secret of His Presence.'
i. Japan:
'Let There be Light, Lord God of Hosts.'
j. Egypt:
'Shepherd of Tender Youth.'
k. Netherlands:
'We Gather Together.'
l. Palestine:
'Art Thou Weary, Art Thou Languid.'

5. Immortal Music in the Hymn Book.

a. Tune:
'Hymn to Joy,' from the Ninth Symphony of Beethoven.
b. Tune:
'Mendelssohn,' from 'Lobesgesang' of Mendelssohn.
c. Tune:
'Haydn,' from the First Symphony of Haydn.
d. Tune:
'Canonbury,' from 'Nachtstuck,' by Schumann.
e. Tune:
'Seymour,' from the opera 'Oberon,' by von Weber.
f. Tune:
'Palestrina,' from 'Gloria Patri,' by Palestrina.

g. Tune:
'Antioch,' from the 'Messiah' by Handel.
h. Tune:
'Creation,' from the Oratorio 'Creation,' by Haydn.

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'Hymn Stories for Children'—Eggleston.

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Note: Any of the above may be procured from the publishers of this book.

H. Augustine Smith, Directing the New York Symphony Orchestra and Choir in the "Messiah."

Chapter Two

How to Lead the Hymn Service in the Church School

With Illustrative Methods and Hymn Programs

AS stated in Chapter One, good singing rests, not upon 'stunt' leadership and competitive schemes practiced upon an audience, but rather upon an intelligent assent and effort upon the part of all, with the leader a humble though eager servant to tell the 'good news' about hymns; their strange origins, their graphic history, their interesting biographies, and their interpretative possibilities.

The leader, therefore, be he chorister, accompanist, superintendent, or just plain Anyman, should be a persistent student of hymns and hymn tunes. Some of this essential training may be gained through community training schools during the winter or in summer schools and in conferences. If these fail him, he will have to fall back on his own intensive reading and study. (See Bibliography at the close of Chapter One.)

In addition to this mastery of hymns, the song leader should know his Bible, and the Psalms in particular; the history of the Christian church; also English literature and poetry. Linguistic skill will equip him further to discover first-source material in Latin and German hymns and French carols. He should be sensitive to values in worship, not mistreating the tender, fragile acts that enter into worship, nor allowing others so to do. Rather will he keenly sense the inspirational value of the worship period and seek to bring the school to a corresponding recognition of it.

He will know folks in a very human way, believing in them, loving them, understanding their every mood. A specialist in spiritual health is he, with his hand on the singing pulse of his patients during every minute of the song service. He will know when and how to feature a special hymn, and when another is to be sung in a straightforward way without comment. He will know, too, when to reintroduce a new hymn for a second or third singing; an adept leader, indeed, if he can make an old hymn live anew and a new, unsung hymn receive a memorable christening.

The leader therefore must be an earnest student during his tenure of office. His knowledge and presentation of hymns must be accurate, vital, condensed, dramatic. His methodology must be sane, timely, refined, spiritualizing.

Following are some aids to better congregational singing:

1. *Choose Best Hymns and Tunes.* Better hymn singing presupposes a school that can and will make progress up the ladder of devotional poetry and worthy tunes. What is a good hymn? What a good tune? Let the answer be not in definitive statements, but in concrete listing and grading of hymns:

Ten Best Hymns for Children (Omitting Christmas and Easter hymns).

Fairest Lord Jesus.
For the Beauty of the Earth.
Holy, Holy, Holy, Lord God Almighty.
I Think When I Read That Sweet Story.
Marching With the Heroes.
America the Beautiful.
O Master Workman of the Race.
Stand Up, Stand Up for Jesus.
Tell Me the Story of Jesus.
This Is My Father's World.

Ten Best Hymns for Youth:

Day Is Dying in the West.
Dear Lord and Father of Mankind.

Faith of Our Fathers, Living Still.
God of Our Fathers, Known of Old.
I Would Be True.
In Christ There Is No East or West.
Just As I Am, Thine Own To Be.
Lead On, O King Eternal.
O Jesus, I Have Promised.
Where Cross the Crowded Ways of Life.

Ten Joyous, Lilting Tunes with March Rhythm:

Angel's Story.
Aurelia.
Berthold.
Marion.
Materna.
Rosmore.
Rotterdam.
St. Gertrude.
Tidings.
Waltham.

Ten Quiet Prayer Tunes (Calls to Worship, Responses After Prayer, Worship Interludes):

Chautauqua.
Ellers.
Federal Street.
Germany.
Hollingside.
Morecambe.
Penitence.
Seymour.
Whittier.
Windsor.

2. *Use Piano and Orchestra Accompaniment.* The urge to sing hymns

Sunday School Orchestra, Belvidere, Illinois.

springs largely from eloquent accompanying instruments, preferably a piano, in tune and up to pitch (440 vibrations to middle C), and kept there. Unquestionably much lifeless singing today may be laid at the door of cheap pianos wretchedly out of tune, and instruments that have dropped a half tone to a tone and a half from the original pitch, which is quite enough to discourage all singing. Therefore *tune up,* or engage a clever transposer to lift the tune a half or a whole tone, and note the results!

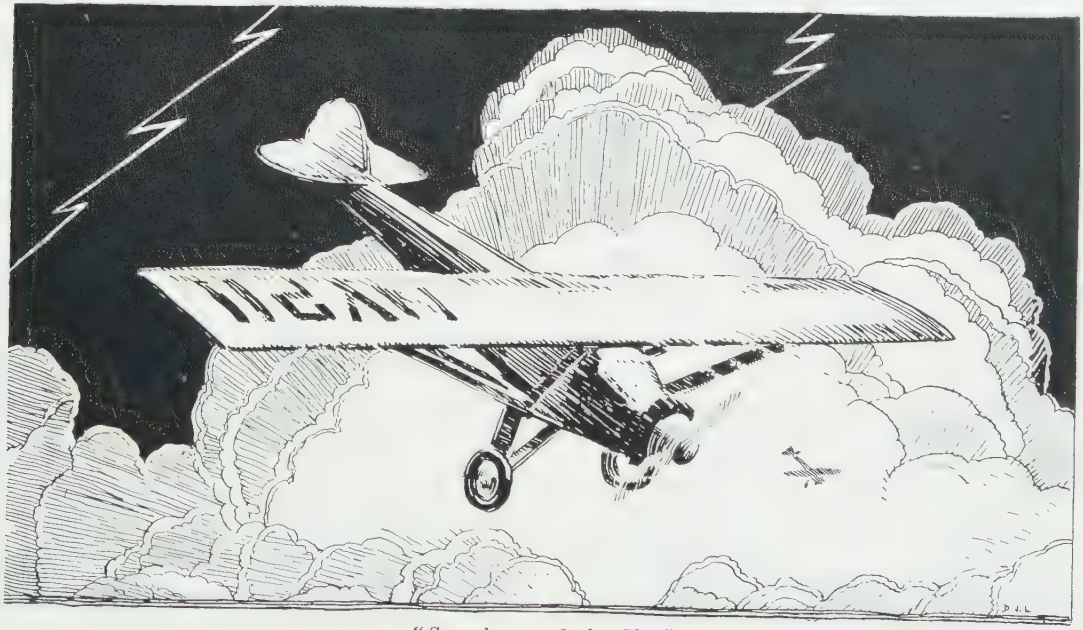
A reed organ lacks body, brilliancy of tone, and rhythmic pulse. It is somber, clouded, uninspiring. If an organ must be used, however, some of its disadvantages may be overcome by having a good violinist or cornetist play the air, paying special attention to time and tone. An orchestra is a decided asset (see Chapter Three on Choir and Orchestra), if it enrolls bona fide Sunday-school members; if its instrumentation is balanced; if it plays in tune; if it uses worshipful selections only. Clean-cut leadership is to be found in a string orchestra with flutes and piano, the violins playing the soprano and alto parts an octave higher.

Brass is acceptable if not too blatant

and out of tune; two cornets being better than one as giving color body rather than a brass flare. Reeds and percussion are less effective, being harder to play in the spirit of worship.

3. *Choose as Pianist a Hymn Player and Interpreter.* The pianist should be a genuine musician, not a mere technician; quick to play sharp and flat keys equally well; unerring in rhythm and determined to restore to all dotted and long notes their full length; also to observe holds and pauses for breathing. He or she will phrase with keen judgment; will support with heavy double chords, now in the right hand, now in the left; will accentuate so as to establish a real congregational stride and movement. Beware of Sunday-school performers who discourage worship by trills, runs, and chimes —musical gymnastics not in the score. Such claptrap ought to be annihilated for all time—God is *not* honored; man (the player) is extolled for his 'show.'

No other song leadership is necessary than a strong muscled and musicianly player, like John Zeundel, for example, in Beecher's days at Plymouth Church, Brooklyn, who led by fullness of tune, by breadth of treatment, by punctuation



"Squadrons of the Sky."

of text, by stresses on small notes and exaggeration of long notes, to new heights of hymn singing.

Pianist, *play the tune all through before singing!* We all 'go to school' to the tune while this is being done, learning the actual notes, noting pauses for breath; when to sing loudly, when softly, feeling the pace and general spirit. If all are quiet, attentive, concentrating while the tune is played through *once,* no other 'singing school' is necessary than these twenty to fifty precious seconds. What happens, however, during these strategic moments? Usually this: A hymn is announced, but not clearly. The instruments strike up at once while scholars are hunting the number, perhaps verifying same by whispered consultation with neighbors. Confusion reigns. None is listening. The precious attention area goes by forever. 'All sing the first stanza,' encourages the leader. Very few do. 'Another new tune,' complains one. 'We don't like it,' says a second voice. 'Why doesn't he give us something we know and can sing?' queries a third. And thus the hymn repertoire of a school never grows; interest lags; worship languishes; this in a day when horizons are lifting,

and the urge for the new and expanding is everywhere.

4. *Extend the Hymn Repertoire.* We need not fear for the classics; they will survive. Some hymns have already lived through 1,800 years; more than 200,000 hymns have survived one hundred years and are still going strong. Our problem is with the new hymn; how to bring it to the attention of the school, how feature it, how make it loved by all. These fresh immortals—what are they?

The Aviator's Hymn (1928)

God of the shining hosts that range on high,
  Lord of the seraphs serving day and night,
Hear us for these, our squadrons of the sky,
  And give to them the shelter of thy might.
—[Mary A. Rowland.

The Industry Hymn (1925)

When through the whirl of wheels, and engines humming,
Patiently powerful for the sons of men,
Peals like a trumpet promise of His coming
Who in the clouds is pledged to come again.
When in the depths the patient miner striving,
Feels in his arms the vigor of the Lord,
Strikes for a kingdom and his King's arriving,
Holding his pick more splendid than the sword:
Then will He come with meekness for his glory,
God in a workman's jacket as before,
Living again the eternal Gospel story,
Sweeping the shavings from his workshop floor.
—[G. A. Studdert-Kennedy.

The Stoning of Stephen.

World Friendship Hymn (1922)

My country is the world;
My flag with stars impearled,
Fills all the skies;
All the round earth I claim,
Peoples of every name;
And all inspiring fame,
My heart would prize.
—[Anonymous.

Miscellaneous Hymns

The lone wild fowl in lofty flight (1927)
Is still with thee, nor leaves thy sight.
The ends of earth are in thy hand,
The sea's dark deep and no man's land,
And I am thine! I rest in thee.
Great Spirit, come and rest in me.
—[H. R. MacFadyen.

I bind my heart this tide (1920)
To the Galilean's side,
To the wounds of Calvary,—
To the Christ who died for me.
I bind my soul this day
To the brother far away,
And the brother near at hand,
In this town, and in this land.
—[Lauchlen MacLean Watt.

Temper my spirit, O Lord, (1921)
Keep it long in the fire;
Make it one with the flame. Let it share
That upreaching desire.
Grasp it, thyself, O my God;
Swing it straighter and higher!
Temper my spirit, O Lord.
—[Jean Untermeyer.

Pass on the torch, pass on the flame; (1925)
Remember whence the Glory came,

And eyes are on you as you run,
Beyond the shining of the sun.
Lord Christ, we take the torch from thee!
We must be true, we will be free;
And clean of heart and strong of soul,
To bear the Glory to its goal.
— [Allen Eastman Cross.

5. *Use Hymns as Unison and Responsive Readings.* The majority of people using hymn books sing *notes;* black notes, white notes; notes with stems, notes without stems (some sing rests), *words* they do not utter consciously. Emphasis on the text is therefore paramount,—the reading of the words, in unison or responsively; certain stanzas, if not the entire poem.

For example, in 'O day of rest and gladness,' sing the first and second stanzas; read the third, which contains these lines, in unison:

Today on weary nations the heavenly manna falls;
To holy convocations the silver trumpet calls.

Cornets will then play it through, relieving the congregation before their climatic singing, in unison, of the fourth or last.

In 'Dear Lord and Father of mankind,' sing the first and second; read the third in unison, meditate on the fourth while played through softly. Then into the

Arrival of the Shepherds. (Le Relle.)

fifth with quickened pace and dramatic diction, picturing Elijah on Mount Carmel. In 'The Son of God goes forth to war,' restore the real meaning of the hymn (not 'The Son of God goes forth to war,' but St. Stephen's glorious death), by silence at the beginning of the second stanza, the instruments playing softly:

> The martyr first whose eagle eye
> Could pierce beyond the grave,
> Who saw his Master in the sky,
> And called on him to save;

the school now entering softly (second half of the stanza):

> Like him, with pardon on his tongue
> In midst of mortal pain,
> He prayed for them that did the wrong;
> Who follows in his train?

All boys and men should sing the third stanza, commemorating the man power of the early church, the Twelve Apostles. The fourth stanza, sung by all with mounting tone, should be a glowing picture of the crusading church through seventeen hundred years and the million martyrs

> 'in robes of light arrayed,
> climbing the steep ascent of heaven.'

Certain tunes, somewhat involved and difficult to sing, imply the reading of the

words rather than the singing of *notes* as a congregational exercise; for example:

'Hail the Glorious, Golden City' is read as the music of 'Sanctuary' is softly played.

'I Heard the Voice of Jesus Say' to the accompaniment of 'Vox Dilecti.'

'Lead, Kindly Light' to the music of 'Lux Benigna.'

'Take My Life, and Let It Be' to 'Consecration.'

'When Wilt Thou Save the People' to the music of 'Commonwealth.'

6. *Sing Unaccompanied.* The late war demonstrated how effective is unaccompanied singing, effective in getting *all* to sing. Piling on organ tone does not encourage timid people to sing; it discourages them by drowning them out. Certain stanzas and refrains in hymns are *best* without accompaniment:

'As a mother stills her child,' from, 'Jesus Saviour, Pilot Me.'

'Hold thou thy cross' (two lines), from 'Abide With Me.'

'Jesus, give the weary,' from 'Now the Day is Over.'

'O come to my heart, Lord Jesus,' from 'Thou Didst Leave Thy Throne.'

'O Lord and Master of us all,' from 'Immortal Love.'

'Though like the wanderer,' from 'Nearer My God to Thee.'

Worship of the Magi. (Hofmann.)

If a choral accompaniment is desired, request the congregation to hum the four parts, while a solo soprano voice or a girl's choir softly sings the melody and words over the humming, as in:

Hark, Hark, My Soul.
Saviour, Like a Shepherd Lead Us.
We Would See Jesus, Lo, His Star Is Shining.

7. *Sing Antiphonally.* The Question and Answer hymn is as old as the Psalms. Here is one from the eighth century:

> Christian, dost thou see them
> On the holy ground,
> How the powers of darkness
> Compass thee around?
> Christian, up and smite them,
> Counting gain but loss,
> Smite them, Christ is with thee,
> Soldier of the cross.

Other hymns, whose structure and thought invite antiphonal or competitive singing are:

> Art Thou Weary, Art Thou Languid?
> Come Unto Me, Ye Weary.
> I Heard the Voice of Jesus Say.
> O Jesus, Thou Art Standing.
> Watchman, Tell Us of the Night.

8. *Use Hymns as Special Numbers for Choir and Orchestra.* Timely and effective rendering of hymns by choir or orchestra will prepare a congregation to

sing with relish these self-same hymns later on. Finding the number, following the score, sensing the beauty and strength of text and tune, this silent participation is an effective entryway into such poetry and music as:

'God of our fathers, known of old' (The Recessional) to music by Gower or Blanchard.
'Jerusalem the golden,' to 'Urbs Beata' by Le Jeune.
'The day of Resurrection,' to 'All Hallows' by Martin.
'The Son of God goes forth to war,' to 'Crusader' by Whitney.

Effective tunes for orchestral playing are:

'Austrian Hymn' (Glorious things of thee are spoken).
'Creation' (The spacious firmament on high).
'Russian Hymn' (God, the all-terrible).
'Yorkshire' (Christians, awake, salute the happy morn).

9. *Visualize and Dramatize Hymns.* The hymn book is full of pictures and dramatic scenes. Slides, stereopticon, and a darkened room, films and a daylight screen, hand pictures and stereographs, wall pictures in sepia or color—these all vivify hymns, making them luminous through the media of immortal art masterpieces. The following are ad-

Jesus and His Mother at the Fountain. (Tissot.)

mirable hymns for visualization, with ample picture material available:

Angels from the Realms of Glory.
At Even, When the Sun Was Set.
Break Thou the Bread of Life.
For the Beauty of the Earth.
Hushed Was the Evening Hymn.
Now the Day Is Over.
Tell Me the Story of Jesus.
Thou Didst Leave Thy Throne.

And the following hymn with pictures to match:

We would see Jesus, lo! his star is shining
Above the stable while the angels sing;
(Arrival of the Shepherds.—Le Rolle.—Page 65.)
There in a manger on the hay reclining;
Haste, let us lay our gifts before the King.
(Worship of the Magi. Hofmann. Page 69.)

We would see Jesus, Mary's son most holy,
Light of the village life from day to day;
(Jesus and Mother at the Fountain.—Tissot.—Page 73.)
Shining revealed through every task most lowly,
The Christ of God, the Life, the Truth, the Way.
(Christ in the Temple.—Van der Werff.—Page 77.)

We would see Jesus, on the mountain teaching,
With all the listening people gathered round;
(The Sermon on the Mount.—Tissot.—Page 81.)
While birds and flowers and sky above are preaching
The blessedness which simple trust has found.
(The Sermon on the Mount. Doré.—Page 85.)

We would see Jesus in his work of healing,
At eventide before the sun was set;
(Christ Healing the Sick.—Hole—Page 87.)
Divine and human in his deep revealing
Of God and man in living service met.
(Raising Jairus' Daughter.—Keller.—Page 91.)

We would see Jesus, in the early morning
Still as of old he calleth, 'Follow me';
(The Call of James and John.—Armitage.—Page 97.)
Let us arise, all meaner service scorning,
Lord, we are thine, we give ourselves to thee.
(Christ and the Fishermen.—Zimmermann.—Page 99.)

10. *Sing Hymns with Expression.* Interpret! No hymn is too small to receive other than thoughtful treatment. No two hymns are alike in pace, power, diction, and spiritual content. 'Holy, holy, holy, Lord God almighty' and 'Ancient of days' are broad and sustained, moving at about forty-five seconds per stanza, whereas 'Rejoice, ye pure in heart' and 'Onward, Christian Soldiers' should go at twice the speed. This radical difference in spirit is mirrored in the majestic phrases of 'Lord, God almighty,' 'Cherubim and seraphim,' 'Sittest throned in glory,' 'The Lord and the Life-giver,' as against 'Rejoice, joy, bliss, sing, onward, forward, marching.' Hymns of slower movement are these:

Christ in the Temple. (Van der Werff.)

A Mighty Fortress Is Our God.
Come, Thou Almighty King.
Glorious Things of Thee Are Spoken.
God, The All-Terrible.
O Worship the King, All Glorious Above.
O God, Our Help In Ages Past.

Faster hymns are these:

All Things Bright and Beautiful.
Come, Ye Faithful, Raise the Strain.
Hark, Hark, My Soul.
On Our Way Rejoicing.
Stand Up, Stand Up, for Jesus.
Work for the Night is Coming.

Tunes of large intervals, of daring leaps in melody, should move slowly enough to allow a congregation to lift or lower its vocal tonnage, allowing ample time to negotiate large intervals like the octaves in 'Lancashire' and 'Christmas,' and the angular progress of 'Waltham,' 'Miles Lane,' and 'Armageddon.' Gliding or diatonic melodies on the other hand—'Merrial,' 'Pentecost,' 'St. Theresa,' 'Windsor'—may be speeded up.

Hymn interpretation is further effected by stress and power, and colors of voice and diction, like the *blue* of 'O Little Town of Bethlehem,' the *crimson* of Kipling's 'Recessional,' the *purple* of 'Still, Still with Thee,' the *white* of 'Rejoice, Ye Pure in Heart,' and the *gray* of 'Dear

Lord and Father of Mankind.' Can you see them, reader? A rainbow of colors in the hymn book?

11. *Synchronize Hymns with Other Hymns, with Worship, with the Ecclesiastical Year, with Current Events.* If a catastrophe is imminent, such as the Mississippi flood, sing the great prayer-hymn of the race to a protecting Providence: 'O God, our help in ages past.'

If graduation days are at hand, select a hymn of education and school loyalty:

> Almighty Lord, with one accord
> We offer thee our youth,
> And pray that thou would give us now
> The warfare of the truth.

If sports are at high tide, sing an outdoor hymn, a self-control hymn, a clean-of-body, pure of heart hymn:

> God of our youth, to whom we yield
> The tribute of our youthful praise,
> Upon the well-contested field,
> Amidst the glory of these days;
> God of our youth, be with us yet,
> Lest we forget, lest we forget.

Throughout December sing Advent, Christmas and World Friendship hymns:

First Sunday—Advent and Messianic Prophecy.

> Hail to the Lord's Anointed.

The Sermon on the Mount. (Tissot.)

Joy to the World, the Lord Is Come.
O Come, O Come, Emmanuel.

Second Sunday—Christmas Symbols.

Ring Out, Wild *Bells.*
There's a Beautiful *Star.*
The First *Noel.*

Third Sunday—Antiphonal Carolling.

First group: 'O Little Town of Bethlehem.'
Second group: 'Sleep, My Little Jesus.'
Third group: Refrain of 'O Come, All Ye Faithful.'
(First stanzas of each hymn with refrain following, and so throughout. Above hymns are all in the same key of G.)

Fourth Sunday—Good Will among Men and Christlike Ministry.

Christians, Lo, the Star Appeareth.
From the Eastern Mountains.
It Came Upon the Midnight Clear.

Hymn cycles may be evolved so as to bring different types of hymns into the best possible position for functioning. On patriotic days let the first hymn be 'Marching with the heroes' to 'St. Gertrude.' Follow this with the feature or story hymn, 'God of our fathers, whose almighty hand,' written to celebrate the one hundredth anniversary of the Signing of the Declaration of Independence. This hymn is deeper, more brilliant, more

challenging, with trumpet calls to introduce each stanza.

The final hymn will be familiar, and with action, like 'My country 'tis of thee,' with the salute to the flag; or, 'O beautiful for spacious skies,' with a gesture to the City Beautiful, the salute being with uplifted right hand and on the words, 'America, America.'

Following are two hymn programs. The first is a synthesis of Scripture with Hymn. The second is a crescendo of song and light.

First Program: A Metrical Commentary on the Genesis Account of the Six Days of Creation.

The Creator.

Leader (Genesis):
In the beginning God created the heaven and the earth.

School (Psalm):
O Lord, my God, thou art very great.

School (all singing):
O worship the King, all glorious above,
And gratefully sing his power and his love;
Our Shield and Defender, the Ancient of Days,
Pavilioned in splendor, and girded with praise.

First Day and Second Day.

Leader:
And God said, Let there be light: and there was light.

The Sermon on the Mount. (Doré.)

International Newsreel.

Christ Healing the Sick. (Hole.)

School:
Who coverest thyself with light as with a garment.

Leader:
And God said: Let there be a firmament called heaven.

School:
Who stretchest out the heavens like a curtain;
Who maketh the clouds his chariot;
Who walketh upon the wings of the wind.

School (all singing):
O tell of his might, O sing of his grace,
Whose robe is the light, whose canopy space.
His chariots of wrath the deep thunder clouds form,
And dark is his path on the wings of the storm.

Third Day.

Leader:
And God said: Let the waters be gathered together and dry land appear.
Let the earth put forth grass, herbs, fruit trees.

School:
Who laid the foundations of the earth.
Thou coveredst it with the deep as with a vesture;
He causeth the grass to grow for the cattle,
And herb for the service of man.

School (all singing):
The earth with its store of wonders untold,
Almighty, thy power hath founded of old;
Hath stablished it fast by a changeless decree,
And round it hath cast, like a mantle, the sea.

Fourth Day and Fifth Day.

Leader:
And God said: Let there be lights . . . the greater

light to rule the day, and the lesser light to rule the night.

School:
He appointed the moon for seasons:
The sun knoweth his going down.

Leader:
And God said: Let the waters swarm with swarms of living creatures, and let the birds fly above the earth.

School:
He sendeth forth springs into the valleys;
By them the birds of the heavens have their habitation.
Yonder is the sea, great and wide,
Wherein are creeping things innumerable.

School (all singing):
Thy bountiful care, what tongue can recite?
It breathes in the air, it shines in the light;
The humbler creation, though feeble their lays
With true adoration shall lisp to thy praise.

Sixth Day.

Leader:
And God said: Let us make man in our image, after our likeness.

School:
Man goeth forth unto his work
And to his labor until the evening.

School (all singing):
Frail children of dust, and feeble as frail,
In thee do we trust, nor find thee to fail;
Thy mercies how tender, how firm to the end,
Our Maker, Defender, Redeemer, and Friend!

Second Program: A Song and Light Crescendo.

Gramstorff Bros., Inc.

Raising of the Daughter of Jairus. (Keller.)

Out of the Darkness into Light.

(Darkness everywhere except one small light in hands of leader.)

Leader:

Lo, in the darkness I wander
  Where is the light?
Nothing know I, but I wonder,
  Is there no light?
Lord, in thy vastness I wander,
  Where is the way?
How may I reach thee, I wonder,
  Is there no way?

Hymn stanza (all singing):

Though like a wanderer,
The sun gone down,
Darkness be over me,
My rest a stone;
Yet in my dreams I'd be
Nearer, my God, to thee. (Repeat.)

Leader:

We are the voices of the wandering wind,
Which moan for rest, and rest can never find.
Lo, as the wind is, so is mortal life,
A moan, a sigh, a sob, a storm, a strife.
So many woes we see in many lands,
So many streaming eyes and wringing hands.

Hymn stanza (all singing):

And ye beneath life's crushing load,
Whose forms are bending low,
Who toil along the climbing way,
With painful steps and slow;

(First unit of House Lights.)

Look now, for glad and golden hours
Come swiftly on the wing;
O rest beside the weary road,
And hear the angels sing.

Leader (reading) or Tenor Solo from 'Hymn of Praise'—Mendelssohn:

We called through the darkness, Watchman,
Will the night soon pass?
The Watchman only said:
Though the morning will come, the night will come also,
Ask ye, enquire ye, return again, ask:
Watchman, will the night soon pass?
The night is departing.

(More light.)

Hymn (singing antiphonally—boys and girls, or choir and school, or teachers and pupils.)

Watchman, tell us of the night,
What its signs of promise are:
TRAVELER, O'ER YON MOUNTAIN HEIGHT,
SEE THAT GLORY BEAMING STAR.

(More light.)

Watchman, does its beauteous ray
Aught of hope or joy foretell?
TRAVELER, YES, IT BRINGS THE DAY,
PROMISED DAY OF ISRAEL.

Second reader (at the rear of room or in hallway):

Watchman, tell us of the night,
Higher yet that star ascends.
Traveler, blessedness and light,
Peace and truth its course portends.
Watchman, will its beams alone
Gild the spot that gave them birth?
Traveler, ages are its own;
See, it burst o'er all the earth.

Hymn (third stanza antiphonal):

Watchman, tell us of the night,
For the morning seems to dawn:
TRAVELER, DARKNESS TAKES ITS FLIGHT,
DOUBT AND TERROR ARE WITHDRAWN.

Watchman, let thy wanderings cease;
Hie thee to thy quiet home:
TRAVELER, LO, THE PRINCE OF PEACE,
LO, THE SON OF GOD IS COME.
(Final burst of light.)

Leader:
The true Light, which lighteth every man that cometh into the world!

Finale—Grand Chorus:
Joy to the world, the Lord is come.
Let earth receive her King.
Let every heart prepare him room,
And heaven and nature sing.

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The Call of James and John. (Armitage.)

Christ and the Fishermen. (Zimmermann.)

Chapter Three

Choir and Orchestra in the Church School

IN the days of David and Solomon, a great number were appointed to play on instruments, besides two hundred and eighty-eight singers to sing beside the altar under the leadership of Chenaniah. Choir and orchestra made the presence of God very real: 'It came to pass, when the trumpeters and singers were as one to make one sound to be heard in praising and thanking the Lord; and when they lifted up their voice with the trumpets and cymbals and instruments of music, and praised the Lord, saying: For he is good, for his mercy endureth forever; that then the house was filled with a cloud, even the house of the Lord.'

Throughout Roman persecution, the Early Church persistently worshipped in upper rooms, in catacombs, and in hill fastnesses. Pliny the Younger testifies to the special singing and special leadership of that informal day. As churches grew in size and in formality of worship, congregations were silenced in favor of the

priesthood, and of singers and leaders trained in the *Schola Cantorum* of Gregory the Great at Rome.

With the Reformation came Luther with the people's songs, German hymns and chorals; but not supplanting Latin hymns and motets, which Luther valued and conserved along with organs, vestments and ritual. The Wesleys, in the midst of their outdoor meetings and their informal and strategic tactics, were 'high church' in hymns of the ecclesiastical year, in the orders of worship, and in the use of beautiful forms as kindlings of the inner flame. Whenever a righteous protest has been launched against monopoly of worship by the few, as against the right and privilege of all to participate, a prophet has arisen to lead to victory, but not at the expense of annihilating choirs, banishing organs, and discarding vestments.

Today we are in a Renaissance of chorus and choir singing, as in the days of Gregory at Rome, Notker Balbulus at St. Gall, Gabrieli at Venice, and Orlando Lassus at Munich; only the revival emanates from school and college, not from the church. Millions of youth are singing and playing together in glee clubs, orchestras

Five Vested Choirs, New First Congregational Church, Chicago, Illinois.

and bands, and meeting in friendly tournaments of song to win the coveted prize of artistry. Yesterday music was a curriculum joke; today it is a titanic force in education.

Nor have churches been silent during this Renaissance. This is Choral Day everywhere, and the Christian church has seized upon the deadly professional quartet, imported from Europe *via* Grand Opera some fifty years ago, and is ousting it in favor of the volunteer chorus choir. It used to be said of the choir: 'It can't succeed,' and 'The chorus choir is a joke.' But now thousands of churches are riding the wave of choral success and telling other churches about it. Within six miles of the writer's own home, over 600 are at present enrolled in eight chorus choirs, where twenty-five years ago there were just eight quartets in as many churches.

Choir schools, departments of church music, committees on music in religious education, all attest the thrilling interest in the organized choirs of America. The Sunday-school, feeling this incentive to organize childhood, youth and adulthood into singing and playing groups, is achieving success in this field. A Junior Choir of girls should constitute the first

Sunday-school choral unit. Because of their rapid and accurate reading of notes, their clean-cut enunciation and pronounciation, their singing quality of tone, their alertness and willingness in rehearsals, their loyalty and response to discipline, no other grouping approaches them in excellence.

The girls should be under musicianly leadership, preferably a woman, a soprano, who will teach them to sing well by actual examples of tone, phrasing, diction, and spiritual insight. Brilliantly social she *may* be, one who can devise clever games and stunts; but above all she *must* be of beautiful character and staunch musicianship. The Junior Choir should adopt a special name such as 'Carol Choir' or 'Cecilian Choir,' and should organize in a business-like way with constitution, active and probation memberships, dues and fines, and graduation into the next higher choir on state occasions. The offices of such an organization, elected annually or semi-annually, will be a President, Vice President, Secretary, Treasurer, Librarian, Choir Matron, and Accompanist.

The choicest afternoon of the week will be chosen for rehearsal and rigidly ad-

The City Church Choir, Gary, Indiana.

hered to. The time, immediately after school. The choir will meet in its own room, bright, cheerful, resonant, with piano tuned up to pitch; a room free from entanglements, aloof, business-like. The music will be of highest quality, a copy for each child, selected in keeping with departmental worship, seasons of the year and special days.

A wise leader will not miss a single rehearsal, will not be tardy, will not come unprepared, will not fumble any time, anywhere! Nothing but the most masterful command of all resources of time, place, repertoire and personnel will suffice. Plan something ahead every minute of the life of the choir; a service where the choir will sing a processional, a response or an anthem; a short cantata for some festival day, the adoption of vestments, the election of officers; a social afternoon or musical excursion, summer camp, etc., etc.

Plan for their appearance in the regular church service at least four times a year, Christmas, Easter, Children's Day and some patriotic day. Later, if their singing justifies, they will function once every month with the adult choir, nor will this interfere with their weekly Sun-

day-school singing, but rather give it point, enthusiasm and status.

A Junior Choir of girls will start singing processional hymns from any standard church hymnal, using the soprano part only; such tunes as:

Parker's 'Fight the good fight with all thy might.'

Nichol's 'We've a story to tell to the nations.'

Geibel's 'Stand up, stand up for Jesus.'

Response hymns or refrains will next be mastered for use after prayer:

'Master, no offering, costly and sweet.'

'Father in heaven, hear us today.'

Later will come octavo music and sheet music to be sung in unison, many of the selections being for four voices and for solo voice, but making good choral unisons:

'Jerusalem,' by Parker.

'The Birthday of a King,' by Neidlinger.

Following the unison anthems will come two parts anthems such as:

'Lift up your heads,' by Lynes.

'How lovely are the messengers,' Mendelssohn.

Within three years this Junior choir will be ripe for graduation into the 'In-

Rehearsal Hour for a Junior or Carol Choir.

termediate' or 'Treble Clef Choir,' ages from thirteen to sixteen years, thus receiving a new name and entering a new organization. Another Junior Choir will in turn be recruited from nine to twelve year old girls. The church now has two organized, disciplined girl choirs, each rehearsing separately, having its own music, its own vestments, its occasions for singing.

The Treble Clef Choir will sing three and four part music like:

'Faith, Hope and Love,' by Shelley.

'List! the Cherubic Host,' by Gaul.

If boys with unchanged voices (soprano) from the ages of seven or eight to twelve or thirteen can be corralled for a boy choir and masterful leadership is in sight, make this the third choral unit in the Sunday-school. Boys present a series of problems that girls never give; only a voice specialist has any business dealing with singing boys. Head tone, forward placement, good diction, and note reading must all be taught to the lad who sells newspapers in a man's voice, and attempts singing in a nasal, cabaret, octave-lower voice. Do not combine Junior choirs of boys and girls. The problems

of singing, discipline, and repertoire are all so different.

In all choir programming, bear in mind organization, discipline, masterful leadership that counts the costs, and sacrifices all on the altar of choir efficiency. Begin on time, with roll call, a few vocal exercises, and then into the music of Sunday, and the next Sunday, topping off with a bit of secular music for some future concert.

Following is a Sunday morning worship service for the Sunday-school, showing how a choir may function therein: Subject—World Friendliness.

Prelude—'Lovely Appear'—Gounod.

Call to worship and response.

Processional—'At Length There Dawns a Glorious Day' (tune of 'All Saints').

Hymn—'My country is the world.'

Responsive or Unison Reading—Idyll of Peace (Isaiah 11).

Story or Talk.

Anthem—'How Lovely Are the Messengers' (from 'St. Paul')—Mendelssohn.

Prayer and Response—Hymn Stanza—'Gather us in, thou Love that fillest all.'

Recessional of classes led by the choir—'In Christ there is no East or West.'

All music should be selected to fit the

Sunday School Orchestra, First Methodist Episcopal Sunday School, Salina, Kansas.

children of the choir, the theme of worship, the type of assembly. The highest grade music is ordinarily the simplest and most charming. It should be well bound, for nothing demoralizes singers quicker than torn pages, missing leaves, and a general lack of neatness and order.

Prayer at rehearsals, prayer before public services, quiet talks on power, on habits, on the call of the Master, are all appropriate parts of Kingdom building.

The Church School Orchestra is here to stay. Public school bands and orchestras have brought it back. Instruments are being played as never before. Once a piano in every tenth house, now an instrument in every home, is the record for this gigantic revival in favor of playing something,—from a harmonica to a pipe organ. Orchestras in Sunday-school are more often a thorn in the flesh than an asset to worship, for they will play jazz, they will enroll professional and indifferent people, they will disrupt and discredit worship services. The best worship orchestra is an assembly of strings, with piano, flutes and cornets, to help out. The concert side of the orchestra (saxophones, clarinets, trombones) can be carried along in rehearsals and for all con-

cert and social playing. The smaller orchestra is greatly to be preferred for worship.

Leadership is most important; preferably one who is a performer on several different instruments, and who can illustrate by actual performance the way a part should be played. Good orchestras are based, after all is said, on four foundation stones: (1) masterful conducting and pedagogy, (2) budget for music and instruments, (3) a year's program that calls for the frequent playing of the orchestra professionally, (4) and a Sunday-by-Sunday participation through instruments in the services of worship of the Sunday-school.

An orchestra of three is not to be despised, a piano or organ and two violins. A ten piece orchestra might include six violins, piano, two trumpets, and a bass viol or brass bass. Another instrumentation might be made up of four violins, cello, bass, flute, cornets and piano. Concert orchestra instrumentation will include strings, wood-wind (flutes, clarinets, oboes, bassoons), brass (cornets, trombones, French horns) and percussion (drums, xylophones, triangles).

An orchestra's personnel is a strange

conglomeration, and presents a peculiar social problem. Unlike a choir, there is no uniformity as to sex, age, education or social life. The organization grows out of people who can and will play the required instruments. Thus it happens that a girl of twelve and a boy of twenty may be playing at the first violin stand, a man of sixty the double bass, a girl in her teens the cello, a boy of fourteen the flute, while a woman of forty leads the second violins. Here is a personnel to weave together through leadership, through compelling music, through rewarding rehearsals, through the loyalty and interest of all teachers who are instructing the respective players, through the call of the church to use talents for Kingdom building.

Orchestras and orchestral leaders know not where to turn for devotional music. Repertoire of this sort is unknown to them, yet it exists and in abundance. There is no justification for playing 'Rose Marie' or 'Vagabond King' excerpts when the following repertoire is available:

Bizet.—Agnus Dei.
Elgar.—'Land of hope and glory.' -Salut d'Amour.

Mascagni.—Intermezzo from 'Cavalleria Rusticana.'
Mendelssohn.—Nocturne from 'Midsummer Night's Dream.' Priests' March from 'Athalia.'
Rubinstein.—Kamenoi Ostrow.
Sibelius.—Melody from 'Findlandia.'
Thome.—Simple Aveu.

Choir Repertoire:

UNISON.

I Think When I Read That Sweet Story.—Norris, G. Schirmer Co.

Lift Up Your Heads.—Fanny S. Knowlton, Mary S. Butler, 1931 Washington Blvd., Chicago.

O Dearest Fatherland.—Grace W. Conant, White Smith Music Co., Boston.

Onward, Christian Soldiers.—Jude, Oliver Ditson Co., Boston, Mass.

Praise the Lord, O Jerusalem.—Mrs. Crosby Adams, Clayton F. Summy Co., Chicago, Ill.

Round the Lord in Glory Seated.—Fanny S. Knowlton, Mary S. Butler.

Largo.—Handel, C. C. Birchard, 221 Columbus Ave., Boston, Mass.

TWO PART:

A Holy Air Is Breathing.—Barby, Carl Fischer.

As Pants the Hart.—Spohr, Oliver Ditson.

America Triumphant.—Demarest, Oliver Ditson.

Be Merciful, O Lord (Berceuse from 'Jocelyn').—Goddard, Carl Fischer.

Be Glad, O Ye Righteous.—Henry Smart, Carl Fischer.

Glorious Forever.—Rachmaninoff, Boston Music Co.

How Lovely Are the Messengers.—Mendelssohn, J. Fischer and Brothers.

Lift Up Your Heads.—Lynes, Arthur P. Schmidt.

Not a Sparrow Falleth.—Abt, Arthur P. Schmidt.

O Holy Night (Cantique de Noel).—Adam, G. Schirmer.

O Bells In the Steeple (Easter).—Norris, G. Schirmer.

O Send Out Thy Light.—Calkin, Carl Fischer.

Peace, Be Still.—Berger, Arthur P. Schmidt.

The Lord is My Shepherd. Smart, Novello and Co.

The Good Shepherd. Barri, G. Schirmer.

Thou Visitest the Earth. –Peace, Arthur P. Schmidt.

THREE PART:

A Song of Liberty.—Beach, Arthur P. Schmidt.

A Shepherd Lullaby.—Harris, Arthur P. Schmidt.

Bless the Lord, O My Soul. Ippolitof-Ivanof, Boston Music Co.

Blessed Are the Merciful. Hiles, Oliver Ditson.

Eye Hath Not Seen.—Gaul, Oliver Ditson.

Goin' Home (Largo from New World Symphony) Dvorak-Fisher, Oliver Ditson.

Hark, Hark, My Soul.—Shelley, G. Schirmer.

Holy Art Thou (Largo). Handel, Oliver Ditson Co.

I Waited for the Lord.—Mendelssohn, Boston Music Co.

Into the Woods My Master Went. Nevin, Oliver Ditson Co.

March On, Ye Soldiers True.—Thayer, Arthur P. Schmidt.

Now the Shades of Evening Fall. Mendelssohn, G. Schirmer.

Prayer of Thanksgiving. Kremser, Oliver Ditson Co.

Sanctus from St. Cecilia Mass. Gounod, Boston Music Co.

There is a Green Hill Far Away.—Gounod, Arthur P. Schmidt.

Gramstorff Br... (1)

Christ and the Rich Young Ruler. (Hofmann.)

Chapter Four

Visual Art and Drama in the Church School

With Programs and Sources of Material

ART has come and gone from our churches. In this year of our Lord it is coming back again. In the first century, converts from idolatry, turning to serve the living God, shrank from all representations of the person of Christ, and all forms of art. Under the later Roman emperors, art blossomed forth, only to be blighted through centuries of barbarian invasion, yet kept alive in nave and transept and monastic retreat. 'In the days,' says Henry Turner Bailey, 'when the truths of religion were repeated in Latin to those who could hardly have read them even in their own tongue, He who ever walks in the midst of the seven golden candlesticks caused the sacred story to be rewritten in the universal language of the painter and the sculptor. Many a place of worship became the very Bible in stone, written within and without, like the scroll of Revelation.'

Again and again was art swept from the churches, candles snuffed out, saints removed from their pedestals, the Holy Family and the angels driven from windows and walls, and all covered over with whitewash. Meanwhile the camera has ushered in the democracy of art. Pictures were once the sole possession of the wealthy. Today they are everywhere, in the form of satisfying reproductions from the originals and at minimum cost.

The prophecy of Isaiah is indeed coming to pass before our very eyes: 'The glory of Lebanon shall come unto thee, the fir tree, the pine tree, and the box together, to beautify the place of my sanctuary; and I will make the place of my feet glorious. And I will lay thy stones with fair colors, and lay thy foundations with sapphires. And I will make thy windows of agates, and thy gates of carbuncles, and thy borders of pleasant stones. And all thy children shall be taught of the Lord; and great shall be the peace of thy children.'

A famous authority divides formal education, beginning with Charlemagne, into three periods. First, the period of the listening ear (900-1500 A. D.) when teachers spoke and pupils listened, manu-

Nativity Scene from Christmas Pageant, "The Light of the World."

scripts being too precious and too few for many hands. Second, the period of the reading eye (1500-1900) when sources of knowledge multiplied amazingly, and the world turned to reading, with 'the ears of thousands becoming the eyes of millions.' Third, the period of the seeing eye (1900-) or the era of visual instruction, when even printed words are found to be inadequate symbols of realities, and so the lifeless page must be vitalized through art and photograph. The best of art is as yet foreign to Christian education. The 'little fellow' still thrives and plies his trade among the children of the Sunday-school. Modern dabblers are supplying much of the present picture curriculum. Famous masterpieces are little known and used. Sickly sentimental, weakly conceived and executed pictures are flooding our schools, while the tremendous resources of mediæval and modern art are largely untouched.

Most effectively is modern art visualizing religion in terms of today. 'Christ Calling James and John' (Armitage), 'Peter's Denial' (Harrach), 'Anno Domini' (Long), 'Christ in the Home of Mary and Martha' (Siemiradski), 'Christ Appearing to His Disciples on the Lake

of Galilee' (Hole) are representative of hundreds of paintings that are accurate in background and personnel and that square with topography, social customs, and Biblical research. Mediæval art too, is vivid and dynamic in the modern sense, if certain 'unknowns' are sought out; such as Reynolds' 'John the Baptist in the Wilderness,' Honthorst's 'Holy Family,' Del Sarto's 'Last Supper,' Van Dyke's 'Arrest of Jesus,' and Rembrandt's 'Christ at Emmaus.'

Pictorial art is akin to music and drama in its principles of construction. There is, first of all, the theme, the motif, the master phrase: in the 'Sistine Madonna' (Raphael) it is the Madonna herself, treading the clouds, and with all eyes focused on her *via* subordinate figures that point the way, and through lines, pyramids and streaks of light. In Correggio's 'Holy Night,' the Holy Child is supreme, not the Madonna, and all light travels from the Babe, while all lines lead to him who is the Light of the World. So in music a master theme is enunciated, and to this all is subordinated; as the 'fate motif' in Beethoven's Fifth Symphony, or the first thirteen notes in 'Way down upon the Swanee River.'

Another principle of composition in the arts is contrast; the contrast of black and white, green and amber, straight and zigzag lines, action with inaction. Foregrounds are often clogged and muddy, as in Rembrandt, with the background luminous and expanding. Revenge, stoning, murder fills one sector of a picture, while worship, the vows of obedience, the Inner Light, glorify another part of the same canvas. So in music; crashing transitional chords, as in von Weber's 'Oberon' Overture and Schilling's 'Victory Ball,' are followed by the loveliest of shimmering music. Allegro *versus* adagio, fortissimo *versus* pianissimo, legato *versus* staccato, are the contrasting ways of music. In Munkacsy's 'Christ before Pilate,' the supreme poise and strength of Christ is strangely contrasted with the gesticulating, raving mob immediately behind. The black forest and the ominous snow in Burne-Jones' 'Star of Bethlehem' add to the vividness of the grass and flowers and spring colors around the Holy Family.

Repetition is another factor. The refrain in poetry and hymnody, the theme in music, reiterated one hundred and twenty different ways in Beethoven's

Third Symphony (First Movement). The triad triangle of the Trinity may be repeated again and again in a single picture, or in church ornamentation; so also the cross, the crown, the dove, the fish, the lamb and the lion.

These principles indicate a natural grading of pictures for children, youth and adults, as also definite objectives in the use of visual art. The first objective in the use of pictures in the Sunday-school is educational; to clarify the lesson, to photograph people and historic incidents, to map the geography of Palestine, Egypt and the Mediterranean, and to visualize motives and ideals. Small prints for hand work, large prints for classroom discussion, with a teacher skilled in their use, is a combination that will hold attention, win respect, and strengthen pupils in Christian living and belief. The world knows Washington crossed the Delaware because it has seen him standing up in the boat among his soldiers. Jesus in the Temple with the Doctors is becoming the most familiar incident in the life of our Lord, because the best loved and most used religious picture is Hofmann's painting of the same name.

A second purpose of art is for devo-

tion, inspiration, worship; mural decoration, altar piece, stained-glass window, painting, all lift the soul to God. Free from dogma and theology, innocent of school, nationality or age, with subdued technique, such pictures make an immediate appeal to the heart. 'Christ and the Fishermen' (Zimmermann) seems to say, 'O Lord, we are thine, we give ourselves to thee'; 'Christ Tempted by Satan' (Cornicelius) whispers 'In the hour of trial, Jesus, plead for me'; 'Christ Washing Peter's Feet' (Brown) prays, 'O Master, let me walk with thee in lowly paths of service free'; and 'Christ in the Home of Mary and Martha' (Copping) exclaims, 'O happy home, where thou art loved the dearest, thou loving Friend and Savior of mankind.'

A third use for pictures is in propaganda and on festival days such as Christmas, Easter, Children's Day, Rally Day, national days in February, May, July and November. Stereopticon slides, with synchronized hymns, anthems, solos, organ interludes, and the spoken word, will bring church and school together as one family, heartening the social life, visualizing the objectives of the festival day,

and strengthening and beautifying public worship.

Shabby and unchurchly were the old ways of stereopticon procedure, when the carbons flickered and all but went out, when the curtain was flimsy, wrinkled and soiled, when the operator presented pictures out of focus and upside down, when slides were in gaudy colors and three thousand miles from the originals of the Tate, Uffizi, Pitti, and Louvre galleries. When between speaker, operator and organist there were no signals, and bedlam alone reigned when communication was set up between the trio. This new day demands picture mechanics as errorless as a Burton Holmes travelogue, with music as vital as Roxy's on a week night, or Sumner Vinton's 'Evenings of Color and Tone on the Sabbath.' The expert slide program may be christened in good faith, 'A Symphony of Music, Pictures and Color,' with fifty to seventy-five stereopticon slides in accurate and artistic coloring, synchronized with special anthem and solo, with three or four congregational hymns with Scripture reading and prayer (all thrown on the screen), with piano or organ interludes to carry forward the spirit of prayer in

semi-silence. With extra-Biblical material by a second reader, with noiseless signals from speakers to operator and musicians moving irresistibly forward to a spiritual climax—these master programs will be available for churches and church schools within the next five years and on some such subjects as 'The Coming of the King' or 'The Nativity' in Picture, Carol and Narrative; 'The Life of Christ from Cana of Galilee to Jerusalem on Palm Sunday'; 'The Last Week,' or the 'Days of Triumph, Authority, Controversy, Retirement, Fellowship, Tragedy, Coronation'; 'Marching with the Torchbearers' or 'Heroic Men and Women of All Ages'; 'God of the Open air' or 'Nature's Symphony and Picture Gallery'; 'The Prince of Peace' and the 'Outlawry of War'; 'Children in all Lands' and 'Happy Homes Everywhere.'

The grading of pictures, like that of hymns and Sunday-school lessons, is all important. For children of tender years (Beginners and Primary) use not the old masters, but modern pictures with two arms and two legs, horses that gallop realistically, boats that look modern and seaworthy, and city or country life that the child knows. Objects of daily use and

close at hand are better than ancient symbols and mediæval saints. Pictures therefore of home relationships, school activities, neighborhood friendliness, loyalty to country, and devotion to Christ, will come first in the art education of the little child.

Bonheur.—The Horse Fair.
Hood, Marjorie.—Rock-a-bye Baby.
Le Rolle.—Arrival of the Shepherds.
Landseer.—A Distinguished Member of the Humane Society.
Israels.—Children of the Sea.
Firle.—Holy Night.
Raeburn.—Boy with Rabbit.
Smith, Jessie Wilcox.—Now I Lay Me Down to Sleep.
Dawn.
Sowerby.—Spring.

Late Arrivals.

Tarrant.—All Things Wise and Wonderful.
When All the World Was Young.
Taylor.—O Little Town of Bethlehem.
Sweet and Low.

The Old Masters.

Carpaccio.—Angel with Lute.
Correggio.—Holy Night.
Murillo.—Jesus and John.
The Good Shepherd.
Raphael.—Madonna of the Chair.
Rembrandt. Jesus Blessing Little Children.
Reynolds.—Infant Samuel.

Junior age children will relish mediæval art that is direct, full of action, and

The Good Shepherd. (Murillo.)

that tells a story; accuracy, realism, strength, action being vital to this age. Geography, costumes, customs and manners, interiors of homes and synagogues, furniture, etc., must all square with the teaching, discussion and handwork. Da Vinci's 'Last Supper' will not satisfy the Junior boy or girl, for they have been taught that men did not sit at such a table in such wise. For that reason use Hole's, who pictured a circular couch with reclining men. Jerusalem should be seen by a boy through the eyes of Tissot, not Doré or Donatello.

Strong men, in action, in danger, are greatly to be preferred to stills, portraits, and picture posing. Junior torchbearer pictures are these:

The Testing of Abraham.—Von Uhde.
Joseph Introducing Jacob to Pharaoh.—Poynter.
Victory, O Lord (Moses).—Millais.
David as a Shepherd.—Bouguereau.
David Playing Before Saul.—Normand.
Elijah Running Before the Chariot of Jehu.
Daniel in the Lion's Den.—Copping.
Peter and John Running to the Tomb.—Burnand.
The Stoning of Stephen.—Eastlake.
St. Peter's Deliverance from Prison.—Raphael.
St. Paul at Rome.—Shields.

Other strong character delineations are these:

Penn's Vision.—Oakley.
Washington at Valley Forge.—Abbey.
The Rail-splitter.—Ferris.
The Boy Lincoln.—Johnson.
Appeal to the Great Spirit.—Dallin.

Christ in the Temple with the Doctors.—Hofmann.
The Lost Sheep.—Soord.
He Shall Give His Angels Charge Over Thee.—Taylor.
The Sermon on the Mount.—Tissot.
Ecce Homo.—Ciseri.

Adolescent or young people's pictures should be of three types. First, the strongly emotional, bordering on the tempestuous (here is a safety valve for adolescent emotions; the surge, the super-energy and romancing that pours itself out into joy rides and companionate marriages).

The Enemy Sowing Tares.—Millais.
The Raising of the Daughter of Jairus.—Keller.
The Way of the Cross.—Beraud.
Christ on the Mountain.—Debat-Ponsan.
Diana or Christ.—Long.
And There Was a Great Cry.—Hacker.

The second or æsthetic type of picture satisfies youth, for he it is who worships perfection of line, and proportion and detail for their own sakes. Nothing will satisfy him but the immaculate in form and color in such pictures as

Copyright by Violet Oakley; from a Copley Print, copyright by Curtis and Cameron, Publishers, Boston.

Penn's Vision. (Oakley.)

The Annunciation.—Hacker.
The Madonna of the Arbor.—Dagnan-Bouveret.
The Madonna of the Harpies.—Del Sarto.
The Morning of the Resurrection.—Burne-Jones.
Holy Women at the Tomb.—Ender.

The third type of picture is the educative, with its symbolism, history, and biography; rich backgrounds for study, pictures that do not yield up their secrets without patient research. For example:

The Light of the World.—Hunt.
The Star of Bethlehem.—Burne-Jones.
Christ in the Home of His Parents.—Millais.
Come Unto Me.—Bloch.

Social values and ideals in pictures for adolescents:

The Great Supper.—Burnand.
(The poor and maimed of a city and their need of help.)
Christ Weeping Over Jerusalem.—Flandrin.
(The smoke and grime and sin of a modern city, Paris.)
Despised and Rejected.—Goetz.
(Christ crucified in the streets of London.)
Tischgebet.—Von Uhde.
(Christ in the home at meal time—a German peasant home.)
Christ the Consoler.—Zimmermann.
(The great Comforter and Physician in a home of wretchedness and squalor.)

The Source of Art Pictures

The sources of art pictures are many. There are miniatures (2½ x 3½ inches),

cabinet or standard edition (5½ x 8 in.) folio or extra size (10 x 12 in.), small sized wall pictures (16 x 20 in.) and large wall pictures of varying sizes.

They are made in black and white, in carbon or sepia, in stereopticon slide, in spool film and in stereographs. The increasing use of finest color prints, and their availability at minimum cost, makes possible the following large listing of firms manufacturing and handling:

Prints in Color.

Art Extension Society, Westport, Conn. Miniatures $3.00 per hundred, $20.00 per thousand. Extra size 35 cents each. Wall pictures $3.00.

(These prices are substantially the same for all companies.)

Brown, Robertson Co., 415 Madison Ave., New York City.

Curtis and Cameron, 221 Columbus Ave., Boston, Mass.

Eyre and Spottiswoode, 4 Middle New Street, London, Eng. Pictures by William Hole and others.

Edward Gross Co., 118 East Sixteenth St., New York City. Pictures by William L. Taylor and others.

Rudolph Lesch, 225 Fifth Ave., New York City. All Seamann Color Reproductions. (Extra size and wall pictures.)

Medici Society of America, Steinway Hall, New York City.

New York Sunday School Commission, 416 Lafayette St., New York City, Tissot, Hole and other pictures.

Religious Tract Society, 4 Bouverie St., London, Eng. Copping and other pictures. (Copping pictures are also on sale at different denominational headquarters.)

Reinthal and Newman, 59 West Nineteenth St., New York City.

Black and White and Carbon Prints.

George P. Brown Co., 38 Lovett St., Beverly, Mass.

Maison Ad. Braun and Co., 18 Rue Louis le Grand, Paris, France.

Perry Pictures Co., Malden, Mass.

Taber Prang Art Co., Springfield, Mass.

Union Bible Pictures, American Sunday School Union, 1816 Chestnut St., Philadelphia, Pa.

University Prints, Newton, Mass.

W. A. Wilde Co., 131 Clarendon St., Boston, Mass.

Note: Copies of prints in the list above may be procured from the publishers of this book.

The Church School Dramatic Program

The church school dramatic program should include the following three major items:

1. A dramatic club among the young people, organized for the sole purpose of self-expression through rehearsals, committee discussions and findings, and ultimate performance. Two or three plays a year presented in the parish house or other hall, under astute leadership, with adequate platform equipment, lighting and costuming, will do much to hold rest-

less and indifferent youth loyal to Christian vows and Christian institutions. It has redemptive power. Try it.

2. The dramatic method should be used in teaching the Sunday-school lessons to Primary and Junior pupils. Certain characters and Biblical events lend themselves admirably and naturally to visual and dramatic interpretation, such as the Call of Samuel, the Instruction of Timothy, the Adoration of the Magi, the Vision of Isaiah, and the Generosity of David in sparing Saul's life. These may be acted out during the lesson by the class as a whole, or by combinations of classes before the departmental assembly. Hold costuming, properties and lighting to a minimum; let the imagination of the children supply most of the equipment and costuming. Informal presentation, maximum participation, intense acting of characters, with discussion before and after, will make this manner of teaching and living the Bible a normal, pedagogic, vitalizing enterprise.

3. The pageant or third type of drama is for holidays like Christmas, Easter or Children's Day, to be presented by the entire school, or a cross section of church, school and parish, the more the merrier.

Pageantry depends upon numbers, processional features, pantomime, the flow of line and color, and less upon text, individual characters, studious preparation. A pageant will call for fifty, seventy-five or a hundred participants, whereas a play may use five, ten or fifteen. An experienced pageant mistress will bring things to pass; lead all who take part to a higher plane of living, and school and church to new civic, national and inter-racial ideals.

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